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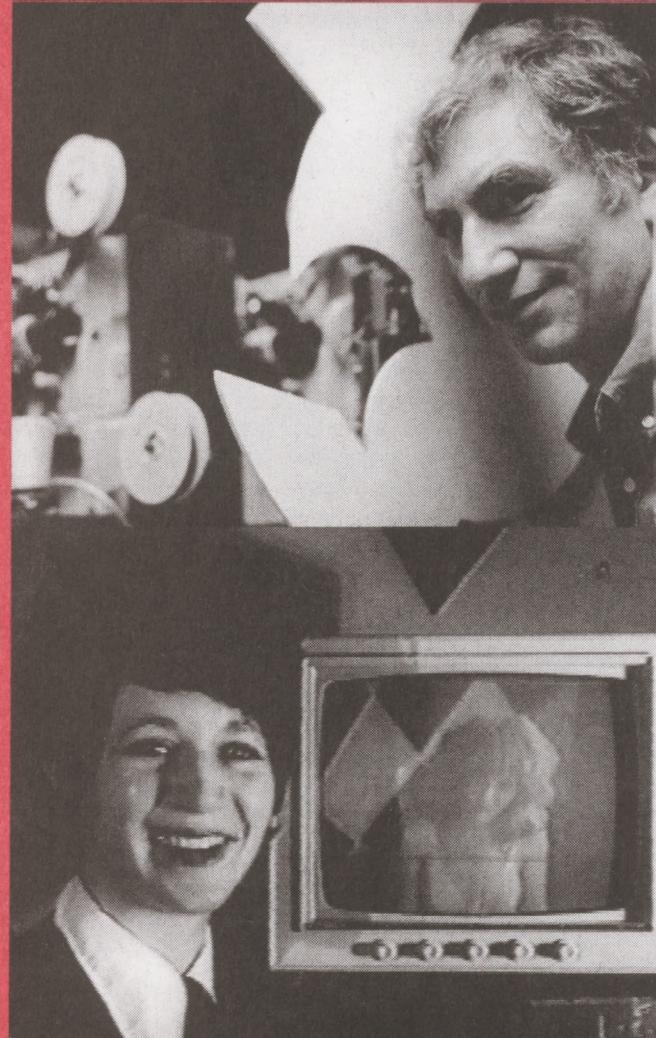
CINEMATHEQUE

FALL

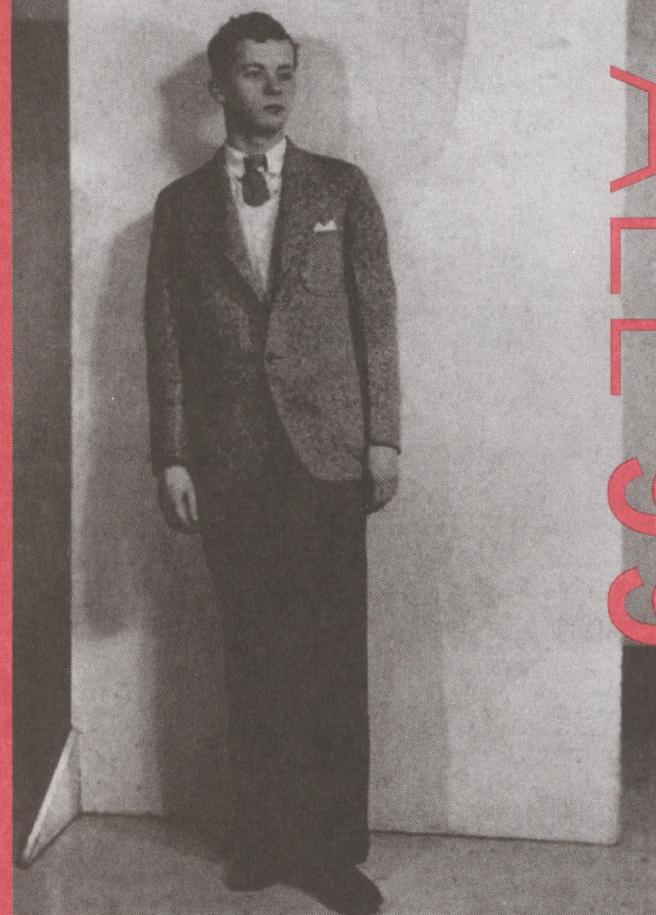
99

**Opposite:** Leslie Thornton *Peggy and Fred In Hell*; Prologue (Oct 5); Sandra Davis *A Preponderance of Evidence* (Dec 12); Jean-François Monette *Where Lives the Homo?*; Ann Arbor Tour, (Nov 19); James Broughton, 1974 photo by Art Freedman (Nov 14); Scott Stark // Walk With God (Oct 26); Andy Warhol *Sleep* (Dec 3)

**This Page:** Rudy Burchardt in New York, 1937 (Dec 5); Ken Jacobs at his Nervous System, Nov. 27, 1995 (Oct 9+10); Miranda July *The Amateurist* (Oct 26)



# FALL 99



## Adopt-A-Screening

Do you have the need to nurture filmmakers? The SF Cinematheque has a new opportunity for businesses, institutions and individuals to satisfy their parenting desires with the *Adopt-A-Screening* program. A tax-deductible donation of \$250–500 will provide complete nourishment for one of Cinematheque's screenings, and credit you with sponsoring that event. Call the Cinematheque office to find out about the joys of parenthood!

## news from 'home'

As you can see from our list of shows, Fall 99 at the Cinematheque will be as diverse as ever and include numerous co-presentations and in-person events. One of our main events of the Fall season is our seven-part series, **Consciousness Cinema** (beginning on October 5), presented in conjunction with the exhibition *Searchlight: Consciousness at the Millennium* at the CCAC Institute, San Francisco. This series, co-curated by us with CCAC's David Sherman, will be presented on six Tuesdays and a Friday, and admission will be FREE for all screenings. Other co-presentations include an evening of short videos from Morocco presented with the 3rd Annual Arab Film Festival, two in-person presentations by **Ken Jacobs** in conjunction with Headlands Center for the Arts, a tribute to the life and work of **James Broughton** with the San Francisco Art Institute Public Lecture Series, **Facing Fear** with SF Arts Commission Gallery, **Your Chance To Live** with Southern Exposure, and two evenings of the **1999 Ann Arbor Film Festival Tour** with the Cinema Department of San Francisco State University. Other

rare and unusual screenings include in-person appearances by French avant-garde filmmaker **Cécile Fontaine**, German filmmaker **Casper Stracke** with his 35mm *Circle's Short Circuit* and local filmmaker **Sandra Davis** with the premier of her newest work. Towards the end of our season, we'll also be presenting two Italian features from the 60s, Pasolini's masterpiece *Hawks and Sparrows* (followed by a short doc on Pasolini) and Bellochio's brilliant but never screened *Fists in the Pocket*.

**New discount admission price!** Unfortunately we will be raising the discount admission for Cinematheque members, students, seniors and the disabled to \$4 instead of \$3.50. The regular rate will remain \$7. We've hesitated to raise this rate for a long time, but budgetary considerations necessitate this change. We still believe \$4 is one of the best deals in town and we urge all of you to support non-commercial film and film venues by becoming a Cinematheque member today.

Chantal Akerman News From Home Nov 23

# won't you join us?

Now, for the first time, members can

call our office (415.558.8129) by 3pm

the day of the screening, and make

advance reservations for any

Cinematheque-sponsored programs.

If you come to only 8 shows a year, you actually save on admissions as a member at the Individual, Family or Contributor level.

We'll put every dollar on the screen!

### Membership Categories and Benefits

\$15	Student/artist/low income
\$25	Individual
\$50	Family
\$100	Contributor
\$150	Sponsor

Half-price admission to all shows for one year  
Half-price admission to all shows for one year  
Two half-price admissions to all shows for one year  
Two free admissions to all shows for one year  
Two free admissions to all shows + Cinematheque publication

## Volunteer Wish List

Thanks go to all our 1999 volunteers and interns, but especially to those who helped us keep the office and some special projects running during the summer months, our "off" season: Todd Rising, Jamie Peterson, Smith Patrick, Christine Metropoulos and Terry Mesbah.

We will be needing several new volunteers and interns this fall and winter, so please call if you want more information. We do give course credit for internships. If you are too busy to volunteer regularly but need to work off some Project 20 hours, you can do so at the Cinematheque! Just call 558.8129 and talk to Steve Polta.

For those of you out there with extra office equipment hanging around: our **wish list** still includes a second Power Mac, a zip drive, and a heavy duty xerox machine. If you know of anyone who might be willing to give us any of these, PLEASE let us know. Your donations are, of course, tax deductible. We always need film books for our library and food and beverage donations for our receptions as well.

## Publications

### Cinemateque On-Line

Thanks to all of you who support us and the work we present whether by coming to shows, volunteering, or becoming members or donors. We appreciate all and every one of you!

Irina Leimbacher  
Artistic Co-Director

Steve Anker  
Director

**New Website**  
Point your browser to our very own website: [www.sfcinematheque.org](http://www.sfcinematheque.org).

**Hot Off the Presses!**  
Program Note Booklet 1997 and 1998 now available! Finally! Read up on all those great Cinematheque shows that you missed and find out about esoteric films, videos and their makers. Our much anticipated compilation of the Cinematheque's Program Notes for the years 1997 and 1998 are now available and can be ordered from our office for only \$12 each + \$3 shipping.

**Cinematograph 6: Big As Life: An American History of 8mm Film** (\$15) Edited by Albert Kilchey and co-produced with The Museum of Modern Art to accompany the 50 program exhibition series **Big As Life: An American History of 8mm Film**. Includes original essays by Jytte Jensen, Steve Anker, Albert Kilchey, Fred Camper, Peggy Ahwesh, Nina Fonoroff, Kathy Geritz, Ross Lipman, Donna Cameron, Willie Varela, over two dozen filmmaker interviews, 125 filmographies, historical writings, stills and more. Available at screenings and at our office.

For information about other Cinematheque publications, call our office. We cannot take credit card orders, but will be happy to send you **Big As Life** for a check of \$15 + \$3 postage.

We also offer select back issues of Cinematograph, past Program Note books, artist monographs and exhibition catalogs. Please call our office to inquire.

**Director**  
Steve Anker

**Artistic Co-Director**  
Irina Leimbacher

**Office Manager**  
Steve Polta

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Jamie Peterson  
Todd Rising

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SAN FRANCISCO

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San Francisco, CA

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## HIGHLIGHTS

CONSCIOUSNESS CINEMA AT CCAC INSTITUTE

NERVOUS KEN SHAKES UP THE HEADLANDS

FACING FEAR

TRIBUTES TO JAMES BROUGHTON AND RUDY BURCKHARDT

NEW FILMS BY SANDRA DAVIS, BRYAN FRYE, BRADLEY EROS,  
CECILE FONTAINE, MARCELLE THIRACHE, CASPAR STRACKE,

ELI RUDNICK & MICHAEL RUDNICK

CROSSOVER PIX BY ROBERT RAUSCHENBERG, MARY MISS,

MATT HECKERT AND STAN BRAKHAGE

YOUR CHANCE TO LIVE!

ANN ARBOR FILM FESTIVAL TOUR

ITALIAN SUBVERSIVES 1965: PASOLINI & BELLOCCHIO

The San Francisco Cinematheque is supported in part with funds from The William and Flora Hewlett Foundation, San Francisco Hotel Tax Fund's Grants for the Arts, National Endowment for the Arts, the California Arts Council, the San Francisco Art Commission Cultural Equity Fund, The Fleishhacker Foundation, The LEF Foundation, The Zellerbach Family Fund, The Bernard Osher Foundation, Business Member Dolby Laboratories, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and Yerba Buena Gardens Center for the Arts.

## FALL 99 At a Glance

### october

- 01** Whatever it (Fuckin') Takes
- 02** Videos In and From Morocco
- 03** Survivalist Cinema
- 05** Consciousness Cinema (Program 1)
- 09** Ken Jacobs (Program 1)
- 10** Ken Jacobs (Program 2)
- 17** Facing Fear (Program 1)
- 19** Consciousness Cinema (Program 2)
- 21** Robert Beck Memorial Cinema
- 24** Facing Fear (Program 2)
- 26** Consciousness Cinema (Program 3)
- 28** Eli Rudnick and Michael Rudnick

### november

- 02** Consciousness Cinema (Program 4)
- 04** Cecile Fontaine & Marcelle Thirache
- 09** Consciousness Cinema (Program 5)
- 11** Tony Sinden
- 14** Homage to James Broughton
- 18** Caspar Stracke
- 19** Ann Arbor Film Festival
- 20** Ann Arbor Film Festival
- 22** Crossover Pix
- 23** Consciousness Cinema (Program 6)

### december

- 02** Italian Subversives: Pasolini
- 03** Consciousness Cinema (Program 7)
- 05** Rudy Burckhardt
- 09** Italian Subversives: Bellocchio
- 12** Sandra Davis

please see other side for times and locations



► SPECIAL DAY, TIME & LOCATION

**Friday October 1** **Midnight \***

66 Sixth Street (at Market)

**Whatever it (Fuckin') Takes: Films**

[Reg.8mm, Super-8 Sound & 16mm (even)] **From the Edge** [NY/SF] Made for Little or No Money At All;

An 8mm ANONYMOUS Event

"Mr. 8mm" will be there.

Who says film is an expensive medium? Certainly, not us. Sort of a filmic version of Malcolm X's take-no-prisoners "By Any Means Necessary...." This show will highlight work that personifies that point. Produce a "nut card" (regional Transit Connection Discount Card) or other form of proof [in the form of: Food stamps (booklet), GA check receipt, etc.] you're on either S.S.I. or Welfare & get in free. Also, bring a film either made, found, "borrowed", stolen, bartered, traded or similarly acquired for \$25 or less & get in free [For example, *Russian Propaganda*/Documentary (1970s, 16mm, sound, \$5), *Home Movie of Thailand* (1960s, Regular-8mm, 25), *The Secret Life of Sandra Blain* (1970s, alcohol addiction, 16mm, sound, \$1). As usual, we'll be giving away film & other things [including an 8mm projector] to the first 5 people, this time. & free food (carrot soup)....A "Spaceless" program. Look for future flier. ("Mr. 8mm")

► SPECIAL DAY

**Saturday Oct 2** **7:30pm \***

San Francisco Art Institute

**Interstices: Video Making In and Out of Morocco**

Co-Presented with the Arab Film Festival

**Yasmina and Anissa Bouziane In Person**

Four video artists of Moroccan heritage examine language, rituals, the body, self and other, and reinvent paradigms of identification, opposition, and difference. Utterances, personal footage, choreography, and collage techniques are juxtaposed to construct interstitial spaces where autonomous practices can take place. Nouredine Tilsaghani's *Temps Figés* decomposes a trance ceremony into a series of arresting snapshots. In *Secret Night*, Brahim Bachir creates non-voyeuristic computer-altered images to contrast violence with ritual. Using dance and text, Yasmina Bouziane's *Imaginary Homeland* explores the multi-faceted aspects of women's voices in relation to sexuality and the body. Her *Yellow Nylon Rope* chronicles two sisters' creation of self-identity from an assemblage of cultural fragments. With pen dipped in acid, Mourin Fatmi excavates the minefield of language in the unsettling *Survival Signs*. Finally, Fatmi's reflexive and tender essay, *Solitude and Fragments*, exposes the fragility that (dis)associates things. (Yasmina and Anissa Bouziane)

**Sunday Oct 3** **7:30pm \***

San Francisco Art Institute

**Your Chance To Live!**

**Surviving Earthquakes, fires, floods, assorted calamities, and more.**

**Tuesday Oct 5** **7:30pm**  
CCAC Institute 450 Irwin St. @ Wisconsin

**Consciousness Cinema 1:  
Dawning Of Awareness**

In these films, artists summon the vision of childhood to unlock an unfettered awareness of the world. These works trace a journey from the origins of consciousness through the development of language and initiation into the social order of adults. Program will include: *Epilogue* (1987) by Matthias Müller; *Scenes from Under Childhood: Section #3* (1970) by Stan Brakhage; *Peggy and Fred in Hell: Prologue* (1985) by Leslie Thornton; and *Zorns Lemma* (1970) by Hollis Frampton.

► SPECIAL DAYS, TIMES AND LOCATION

Headlands Center for the Arts  
East Wing, Fort Barry Building 944, Sausalito

**Nervous Ken Shakes Up the Headlands**

Co-sponsored by Headlands Center for the Arts  
Ken Jacobs In Person

Ken Jacobs returns to the Bay Area with four programs of new *Nervous System* performances at Headlands Center for the Arts (Oct. 9 and 10), Pacific Film Archive (Oct 12 and 13), and a lecture (Push and Pull and Motion Pictures) on his teacher, painter Hans Hofmann, at the Berkeley Art Museum (Oct 14). "For more than forty years, film artist Ken Jacobs has explored the cinematic experience in endlessly innovative ways. His lifelong project has been the aesthetic, social, and physiological critique of projected images—images that by turns lull and assault the viewer as the artist manipulates them. Jacobs investigates the rarely examined territory between 2-D and 3-D in his ambitious *Nervous System* pieces. In these works, Jacobs uses found archival footage whose visual detail and historical and social significance are richly observed through his role as projectionist-performer." (The Museum of Modern Art, 1996)

"The *Nervous System* runs (no, walks; holds by the hand and walks) twin filmprints through projectors capable of single-frame advance and freeze. A spinning propeller intercepts the images, introducing motion and running circles around our normal perceptions of both movement and depth. Undreamt of sights spill from between filmframes." (Ken Jacobs)

**PROGRAM ONE**  
**Saturday Oct 9 8:00pm \***

Ken will present high velocity imagery in *New York Street Trolleys 1900* (1999), followed by the statically 60-minute film performance *Coupling* (1996), wrought from footage by the Lumière brothers.

**PROGRAM TWO**  
**Sunday Oct 10 4:00pm \***

Ken's 6-minute computer-video work *Flo Rounds a Corner* (1999), followed by Ken's 1998 transformation of classic slapstick in *Onic Antics Starring Laurel and Hardy*, which premiered at last year's New York Film Festival.

**SPECIAL SERIES**  
**Sunday Oct 17 + 24 7:30pm**  
San Francisco Art Institute

**Facing Fear**

Co-sponsored by the SF Arts Commission Gallery "A monster, however horrible, secretly attracts us, pursues us, haunts us. He represents, enlarged, our advantages and our miseries, he proclaims us, he is our standard-bearer." — E.M. Cioran, *The Trouble With Being Born*. The SF Cinematheque and SF Arts Commission Gallery present two programs connected to *Facing Fear*, a media exhibit on display at the Arts Commission Gallery (Sept. 22–Oct. 30), that raises questions about the changing face of fear. What does it look like? How is it represented in contemporary 1990's culture?

**SPECIAL DAYS AND LOCATION**

**Tuesdays Oct. 5 – Nov. 23 7:30/9pm**

California College of Arts and Crafts

450 Irwin St. @ Wisconsin

**Consciousness Cinema: 1960-1999**

Co-sponsored by the CCAC Institute

The Cinematheque and CCAC Institute co-present seven programs curated by Steve Anker, Irina Leimbacher and David Sherman, in conjunction with the major exhibition, *Searchlight: Consciousness at the Millennium* (on display Sept. 24 – Dec. 11). Curated by CCAC Institute Director Lawrence Rinder, *Searchlight* brings together 50 significant visual art works by 30 artists from the past three decades to reveal how consciousness has evolved as one of the most compelling artistic themes of our times. Since its inception more than 100 years ago, film has been at the center of the twentieth century's understanding of consciousness. These programs present 36 works by 31 makers which strongly relate to the key ideas of this seminal show. Each program will be divided into two parts, 7:30pm and 9:00pm. Admission is free, but limited! Advance reservations available for Cinematheque Members.

**Tuesday Oct 19 7:30/9pm**

CCAC Institute 450 Irwin St. @ Wisconsin

**Consciousness Cinema 2:  
Flows of Perception**

This program explores the phenomenology of mind through the experiential and structural possibilities of cinema. Films map out the terrain from the origins of cinematographic movement and stereoscopic vision through modern philosophical concepts of experience as fragment and epiphany, flow and rupture. Program includes: *1997B (Departure)* (1997) by Steve Polta; *Opening the 19th Century: 1896* (1896/1991) by the Lumière Brothers/Ken Jacobs; *Short Film Series* (1975–1998) by Guy Sherwin; *Serene Velocity* (1970) by Ernie Gehr; *Glass* (1998) by Leighton Pierce; *3:55 Untitled* (1998) by Brian Frye; *Don't Even Think* (1992) by Scott Stark; and *S:TREAM:S:S:ECTION:S:ECTION:S:S:ECTIONED* (1968–71) by Paul Sharits.

**Thursday Oct 21 7:30pm \***

Yerba Buena Center for the Arts

**Robert Beck Memorial (Nomadic)  
Cinema (Double Feature):**

**Bradley Eros and Brian Frye In Person**

New York's Robert Beck Memorial Cinema founders, Bradley Eros and Brian Frye, appear tonight with personal works. Media-Mystic Eros presents *Fixed Splices: Voluntary Crystallization*, including: *The Anxious Creature* (1974), *Mutable Fire* (1984), *Pyrotechnics* (with Aline Mare, 1984), *Dervish Machine* (with Jeanne Liotta, 1992), *X times X* (1998) and others. Frye presents *L'or du Temps*, a study in lost moments and ecstatic phenomena, including *The Most Important Moment in My Life (Infinite Set)* (1995), *The Anatomy of Melancholy* (1999), *1933* (1999), *François Boué Services the Fragrance Machine at Bloomingdale's* (1999) and others. "Viewed from the inside, an absolute is a simple thing; but seen from the outside, relative to other things, it becomes, in relation to the signs which express it, the gold coin from which we may never cease to give change." (Henri Bergson)

**Sunday Oct 24 7:30pm \***

San Francisco Art Institute

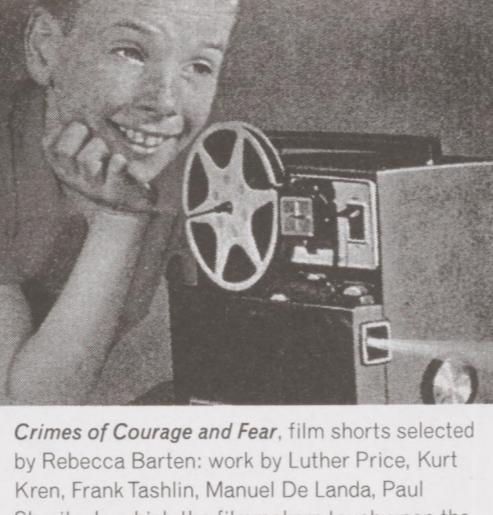
**Facing Fear 2**

**Subtitled: An Interdisciplinary Performance**

**With Crimes of Courage and Fear: A Film Program**

Margaret Tedesco, Susan Gevirtz, Zoe Kroll, Minnette Lehmann, Susan Volkman and Rebecca Barten In Person

Against the shifting backdrop of a silent film, five performers inhabit the orchestra pit. Flick go the lights. We do not suspect that a figure in the dark may grab our throat, press a knife to our side. The cutting must take place only on the screen. For ninety minutes it takes our breath away, suspends us in the reel, knocks the daylight out of us in a sweet choking embrace. We trust our lives to the conventions of this haunted house known as a cinema. (Margaret Tedesco) Preceded by



**Crimes of Courage and Fear**, film shorts selected by Rebecca Barten: work by Luther Price, Kurt Kren, Frank Tashlin, Manuel De Landa, Paul Sharits. In which the filmmakers touch upon the megalomaniac rage which possesses artists to assert/revenge themselves upon, and even make alliances with, the realm of fear. (Rebecca Barten)

**Tuesday Oct 26 7:30pm**

CCAC Institute 450 Irwin St. @ Wisconsin

**Consciousness Cinema 3:  
In Search of Sense and Sequence**

The creation/discovery/limposition of order and meaning is a ubiquitous urge of conscious life. The pieces in this program endeavor to make some "sense" of experience, whether by sequentializing it, narrativizing it or creating elaborate and mysterious systems of signs with which we transcend it altogether. Program includes: *Test* (1996) by Kerry Laitala; *An Algorhythm* (1977) by Bette Gordon; *The Amateurist* (1998) by Mirinda July; *The Adventures of Blacky* (1998) by Jeanne Finley and John H. Muse; *Poetic Justice* (1972) by Hollis Frampton; *The Anatomy of Melancholy* (1999) by Brian Frye; and *I'll Walk With God* (1994) by Scott Stark.

**SPECIAL DAYS AND LOCATION**

**Tuesdays Oct. 5 – Nov. 23 7:30/9pm**

California College of Arts and Crafts

450 Irwin St. @ Wisconsin

**Consciousness Cinema: 1960-1999**

Co-sponsored by the CCAC Institute

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**Tuesday Nov 2 7:30/9pm**

CCAC Institute 450 Irwin St. @ Wisconsin

**Consciousness Cinema 4:  
Flesh of Consciousness**

Here consciousness is rooted in the body and bound to the flesh. These films present an embodied consciousness which locates itself across and in time, aware of its unbearable fragility, its imminent transformation and decay, and, finally, its certain death. Titles include: *Zoe Beloff's* found film *Plastic Reconstruction of a Face, Red Cross Worker, Paris* (1918); *Magenta* (1997) by Luis A. Recoder; *Sirius Remembered* (1959) by Stan Brakhage; *The Five Bad Elements* (1997) by Mark LaPore; *Parallel Space: Inter-View* (1992) by Peter Tscherkassky; *Mother* (1988–98) by Luther Price; and *Time Being* (1991) by Gunvor Nelson.

**Thursday Nov. 4 7:30pm \***

Yerba Buena Center for the Arts

**Lyrical Forms: Super-8mm Films  
by Cécile Fontaine & Marcelle  
Thirache**

**Cécile Fontaine In Person**

French filmmaker Cécile Fontaine will be on hand to present a selection of her own and her countrywoman Marcelle Thirache's films, all of which originated on Super-8mm. Resolutely non-narrative in character, both achieve astonishingly vivid expression through the rhythms and mysteries of pure form. Whether through re-photography or direct manipulation of the film material itself, Thirache and Fontaine each create wonderfully tactile experiences which are distinctly their own. "To be visual, to reach the feelings through harmonies, chords, of shadow, of light, of rhythm, of movement, of facial expressions, is to address oneself to the feelings and to the intelligence by means of the eye." (Germaine Dulac, "Visual and Anti-visual Films," 1928) (Steve Anker) Fontaine will show seven films she made between 1983 and 1996, as well as eight films by Thirache dating from 1986 to 1999. Cécile will also present a different selection of her films at the Pacific Film Archive on Nov. 2.

**Tuesday Nov 9 7:30/9pm**

CCAC Institute 450 Irwin St. @ Wisconsin

**Consciousness Cinema 5:  
Contested Personas**

It is within a shared social world that consciousness is born and comes of age and that identities are imposed, contested and performed. This program examines several sites of struggle and affirmation in the power plays inherent in the socio-historical awareness of self and other. Programs include: *Smoke* (1995–96) by Pelle Lowe; *Mute* (1991) by Greta Snider; *Chronicles of a Lying Spirit* (by Kelly Gabron) (1992) by Cauleen Smith; *Perfect Film* (1986) by Ken Jacobs; *Les maîtres fous* (1955) by Jean Rouch; and *Epileptic Seizure Comparison* (1976) by Paul Sharits.

**Sunday Nov 21 7:30pm \***

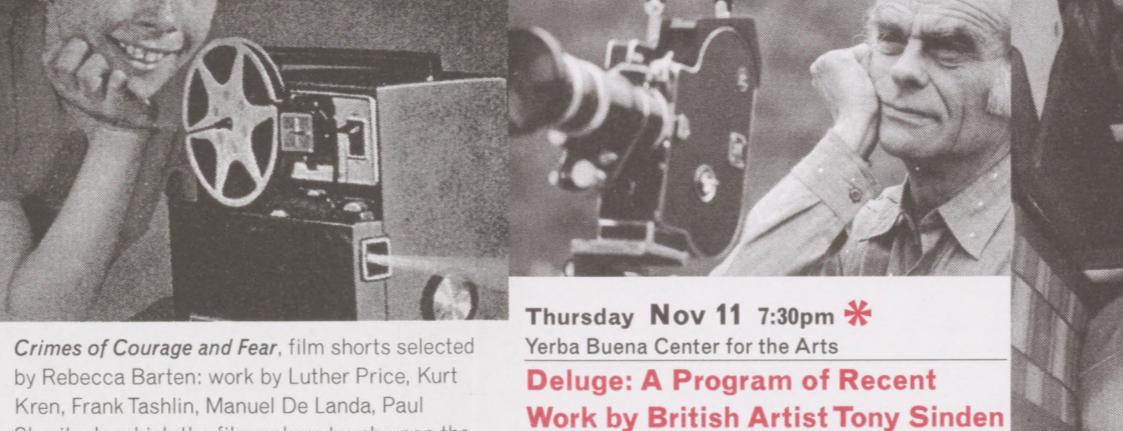
San Francisco Art Institute

**Crossover Pix – Program 4**

**Charles Boone In Person**

Our ongoing Crossover Pix series offers films and videos bringing together artists from different disciplines working with new media. Robert Rauschenberg's seldom seen *Linoleum and Canoe*

give fresh insight into one of this century's master experimenters (with Trisha Brown, Robert Breer, and Rauschenberg); San Francisco's own Matt Heckert produced *Bitter Message of Hopeless*



**Thursday Nov 11 7:30pm \***

Yerba Buena Center for the Arts

**Deluge: A Program of Recent Work by British Artist Tony Sinden**

**Tony Sinden In Person**

For over three decades, Tony Sinden has been active in film-video making for exhibition in the cinema, gallery and open space. He began working with experimental film, sound and expanded cinema in 1966, progressing to making major installations for galleries in England. Sinden also co-founded the group *HOUSEWATCH*, a collective of artists who took film projection, video, performance and site-specific installations into public spaces. His recent film and video installation work has been commissioned for museums and